

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

4-29-2005

Graduate Recital:Tamara Tranowski, Soprano

Tamara Tranowski Soprano
Illinois State University

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

Recommended Citation

Tranowski, Tamara Soprano, "Graduate Recital:Tamara Tranowski, Soprano" (2005). *School of Music Programs*. 2837.

<https://ir.library.illinoisstate.edu/somp/2837>

This Concert Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISUReD@ilstu.edu.

Illinois State University

College of Fine Arts

School of Music

Graduate Recital

Tamara Tranowski, *Soprano*

Faye Bartley, Piano

This recital is in partial fulfillment of the graduation
requirements for the degree Masters of Music in Performance.

Kemp Recital Hall

April 29, 2005

Friday Evening

8:30 p.m.

This is the one hundred and seventy-fourth program of the 2004-2005 season.

Program

from *Rinaldo*
Lascia ch'io pianga

from *Agrippina*
Bel piacere e godere

from *Serse*
Ombra mai fu

Canciones clásicas españolas
Al amor
Con amores, la mi madre
Del cabello más sutil
La mi sola, Laureola

from *Norma*
Casta diva

~ Intermission ~

from *Russalka*
Song to the Moon

Si mes vers avaient des ailes

Ouvre ton coeur

Allerseen

Morgen

from *Tosca*
Vissi d'arte

Georg Frederic Handel
(1685-1759)

Georg Frederic Handel

Georg Frederic Handel

Fernando Obradors
(1897-1945)

Vincenzo Bellini
(1801-1835)

Antonín Dvořák
(1841-1904)

Reynaldo Hahn
(1875-1947)

Georges Bizet
(1838-1875)

Richard Strauss
(1864-1949)

Richard Strauss

Giacomo Puccini
(1858-1924)

Translations

Lascia chi'o pianga
Let me lament
My cruel destiny,
And yearn for liberty

May grief, in its mercy,
Shatter the bonds
Of my torment

Bel piacere
To know true love is such a delight,
It brings the heart happiness!

The splendor of beauty is of no value
If it comes not from a faithful heart

Ombra mai fu
Never did any other
Dear tree
Cast a more welcome
And loving shade

Al amor
Give me, love, kisses without number;
All around my hair
And one thousand one hundred after them
And after them eleven hundred more
And after
Of many thousands, three!
And because nobody feels it
We will lose count
And count in reverse

Con amores, la mi madre
With love, my mother,
With love I fell asleep;
While I was sleeping I dreamed
About what my heart was hiding
That love was consoling me
With more good than I merited
The aid lulled me to sleep
What love gave me, with love
Gave rest to my pain
The faith with which I served you
With love, my mother
With love I fell asleep

Del cabello más sutil
Of the softest hair
Which you have in your braids
I have to make a chain
To bring you to my side
A jug in your home
Darling, I want to be
To kiss you on the mouth
When you go to take a drink

La mi sola, Laureola
My only Laureola
My only, only, only

I, the captive Leriano
Although much I am proud,
Wounded by that hand
That in the world unique
My only Laureola,
My only, only, only

Casta diva
O chaste Goddess, who silver
These sacred ancient plants,
Turn thy beautiful semblance on us
Unclouded, unveiled....

Temper, o Goddess
The brave zeal
Of the ardent spirits,
Scatter on the earth the peace
Thou make reign in the sky

Si mes vers avaient des ailes
My verses would flee, sweet and frail,
To your garden so fair
If my verses had wings,
Like a bird.

They would fly, like sparks,
To your smiling hearth,
If my verses had wings,
Like the mind.

Pure and faithful, to your side
They'd hasten night and day
If my verses had wings,
Like love!

Ouvre ton Coeur
The daisy has closed its petals,
The shadow has closed its eyes for the day,
Beauty, will you speak with me?
Open your heart to my love.

Open your heart, o young angel, to my flame
So that a dream may enchant your sleep.
I wish to reclaim my soul,
As a flower turns to the sun!

Allerseelen

Place on the table the fragrant mignonettes,
Bring inside the last red asters,
And let us speak again of love,
As once we did in May.

Give me your hand, so that I can press it secretly,
And if someone sees us, it's all the same to me.
Just give me your sweet gaze
As once you did in May.

Flowers adorn today each grave, sending off their fragrances;
One day in the year are the dead free.
Come close to my heart, so that I can have you again,
As once I did in May.

Morgen

And tomorrow the sun will shine again,
And on the path I will take,
It will unite us again, we happy ones,
Upon this sun-breathing earth.

And to the shore, the wide shore with blue waves,
We will descend quietly and slowly;
We will look mutely into each other's eyes
And the silence of happiness will settle upon us.

Vissi d'arte

I lived for art, I lived for love
I never did harm to a living soul!
With a secret hand
I relieved as many misfortunes as I knew of.
Always with true faith
My prayer rose to the holy shrines
Always with true faith
I gave flowers to the altar.
In the hour of grief,
Why, why o Lord
Do you reward me thus?
I gave jewels for the Madonna's mantle,
I gave my song to the stars, to heaven,
Which smiled with more beauty.
In the hour of grief,
Why, why, o Lord
Oh, why do you reward me thus?

Lascia ch'io pianga

Handel's opera *Rinaldo* (1711) is based on a libretto by English opera producer Aaron Hill and translated into Italian by Giacomo Rossi. This was the first Italian opera composed specifically for production in London. Handel had taken a brief leave from his position in the Court of Hanover, and the opera was received so well that he had to request another leave from the elector of Hanover to return to London in 1712 (Grout 185).

The Prince is to marry Rusalka, but is frustrated by her silence and frigidness. During a scene when the Prince tells Rusalka he must win her, he is chided by a foreign princess for neglecting her. More guests begin to arrive for a ballet, and Vodnik appears in the lake, lamenting Rusalka's fate and sings about her future rejection. Rusalka rushes into the gardens, and suddenly recovering her voice, she sings about how she can neither live nor die if she is rejected by the Prince. The Prince, who is dissatisfied with Rusalka, proclaims his love for the foreign princess, and during their duet, Rusalka intervenes and is pushed away by the Prince. Vodnik pronounces his vengeance as the Prince appeals to the foreign princess for help. She tells him to follow his love to hell.

Rusalka returns to the lake, mourning her fate. Ježibaba offers to return her to her original form if she murders the Prince. In fury, Rusalka descends into the lake, only to be rejected by her sisters. The Prince falls ill, and delirious he comes to the lake in search of Rusalka, and begs her to return with him. She tells him of her fate because of his betrayal, and tells him that a kiss from her would kill him. The Prince then begs her to kiss him and give him peace. Rusalka asks for mercy on his soul, and accepting her fate, she disappears into the lake.

Bel piacere

Agrippina, also by Handel, was written in 1709 during a visit to Italy. It is based on a libretto by Cardinal Vincenzo Grimani. Agrippina was the mother of Nero, who was born to her and her first husband. Agrippina later married Tiberius Claudius Caesar, and using her cunning, convinced him to adopt Nero, thus assuring his place as heir to the throne. When Claudius died, allegedly because Agrippina poisoned him, Nero claimed the throne, but was unable to rule for the first year because he was not of age, which allowed Agrippina to rule in his place for a short time. She had a huge influence over Nero's rule, until he became tired of her and plotted to have her killed.

The story Handel used, however, is a bit different from legend. The moment Agrippina heard of the alleged death of Claudius, she tried to put Nero on the throne. However, Claudius is saved from drowning by the commander of his army, Ottone, and he wishes to name him heir to the throne instead. Being against the wishes of Agrippina, she is forced to reckon with Poppea, who is a favorite of Ottone and also has attracted both Nero and Claudius' attentions. Agrippina uses the three men's rivalry to advance her scheme, but Poppea, who is just as cunning as Agrippina, figures out what is about to be done. Claudius accuses Agrippina of conspiracy, but she manages to wriggle her way out of it, and Nero is named heir to the throne when Poppea marries Ottone.

The aria *Bel piacere* appears in the third act of the opera. Poppea is telling Ottone how much she loves him in this aria.

Ombra mai fu

Handel's opera, *Serse*, was composed in 1738 on a libretto by Nicola Minato and Silvio Stampiglia. The libretto is mostly fictional, but is based upon the historical account of the Greco-Persian wars by Herodotus. King Serse, the title character, hears Romilda singing in the garden, and orders his brother Arsamene to tell Romilda that Serse wishes to marry her. Unbeknownst to Serse, Arsamene is Romilda's lover. Arsamene goes to warn Romilda of what is about to happen, and her sister, Atalanta overhears, and is hopeful that Romilda will yield to Serse's wishes, leaving Arsamene for her. Amastre, who is betrothed to Serse, hears of this and vows revenge. The story follows with lies, tricks and acts of revenge in attempt to get back at Serse for his greed.

Ombra mai fu appears in the first act of the opera, before Serse hears Rodelina's singing. He is singing to a palm tree, proclaiming its beauty and virtues.

Program Notes (cont.)

Canciones clásicas españolas

Born in Barcelona, Spain, Fernando Obradors is principally known for his four volumes of song arrangements: *Canciones clásicas españolas*. His songs have been favorites of nearly all Spanish divas and, as a result, have become known worldwide. Obradors studied piano with his mother, and later with Lamote de Grignon and Antonio Nicoau, although he was largely self-taught in harmony, counterpoint and composition. He directed the Orquesta Filarmónica of the Grand Canaries and briefly, the orchestral group of Radio Barcelona, later also conducting the Orquesta Filarmónica of the Grand Canaries and teaching in the Las Palmas Conservatory. In addition to his songs, he composed zarzuelas and some symphonic works, principally the *Réplica a la Fanrandola de Bizet*. However, the zarzuelas and symphonies did little to gain him recognition, his chief claim to fame being his song arrangements.

Obradors's songs are so internationally popular because they are the epitome of the popular conception of Spanish style. Composed in a style acquired from folk songs and *tonadilla*, his arrangements include folk songs from various regions of Spain, each being treated with a personal manner that draws on all the most typical aspects of Spanish music. His lyrics are drawn not only from the popular songs of the 18th and 19th centuries, but also from literature as early as the 15th, and his arrangements, if light in weight and texture, are nonetheless brilliant and effective, never failing to please.

Casta diva

Bellini's *Norma* was premiered in 1831 to a libretto by Felice Romani, based on Alexandre Soumet's verse tragedy, *Norma*. It was written for Milan to be the second of two operas planned for the summer of 1830.

Song to the Moon

The libretto for Dvořák's opera *Rusalka* is based off of two fairy tales, Hans Christian Andersen's *The Little Mermaid* and Friedrich de la Motte Fouqué's *Undine*. It was written by Jaroslav Kvapil and was premiered at Prague's National Theater in 1901.

The character Rusalka is a water nymph, who lives in a lake in a meadow. The story starts off with three wood nymphs who are taunting the good-natured water gnome, Vodník. Rusalka enters, and asks about the immortality of the human souls, and sings about how she has fallen in love with a human, the Prince, who comes to swim in the lake. Vodník is horrified when Rusalka tells him she wants to become a human, and he tells her she must seek the help of Ježibaba. Rusalka then sings Song to the Moon, asking the moon to tell her beloved she is waiting for him.

Rusalka then turns to Ježibaba and begs her to turn her into a human. She ignores the witch's warnings that if her loved one betrays her, her soul will be cursed forever. Ježibaba then turns Rusalka into a human, but in her human form, she cannot speak. The Prince, strangely attracted to the lake, comes along, and bewitched by Rusalka's beauty, takes her home to his castle.

Si mes vers

Reynaldo Hahn, born August 9, 1874 was a French composer, conductor, and writer of Venezuelan birth. The youngest of 12 children, his family immigrated to France when he was only 4 years old. He entered the Paris Conservatoire in 1885, where he was taught by Massenet and met Ravel. It was here that he composed *Si mes vers avaient des ailes*, which brought him early fame. This song was dedicated to his sister Maria, who had married the painter Raymundo de Madrazo. It was at the home of his sister that he met many of the young artists of the time. Hahn proceeded to write a song cycle to poems by Paul Verlaine, several operas, orchestra and solo instrumental works, and a choral work. Hahn served time in the French army, where he wrote several other works, including a song cycle. During World War II, because of his Jewish ancestry, the Nazis banned his works during their occupation of France. He spent most of those years in hiding, but still composed and worked on his last stage work *Le oui des jeunes filles*, which received its premiere posthumously.

Ouvre ton cœur

Georges Bizet, born October 25, 1838, came from a musical family in France. His musical gifts were evident at a very young age, as he liked to sit outside the door and listen to his father teach voice lessons. At the age of eight, his father called him into the studio and was shocked to hear that he could sing the song he just heard without looking at the music. The next year, his father enrolled him at the Paris Conservatoire, where he developed his compositional and pianist skills. He spent the next nine years at

Program Notes (cont.)

the Conservatoire, where he studied with Pierre-Joseph Zimmerman, who became an extremely influential person in his development. He later studied composition with Fromental Halévy, who had a busy composition career outside the Conservatoire. Bizet was drawn to his wide range of intellectual and musical pursuits, and became intimate with his family, eventually marrying Halévy's daughter, Geneviève.

Allerseeelen and Morgen

Richard Strauss, born June 11, 1864 was a German composer and conductor. During his career that spanned nearly 80 years, he wrote music in all genres, but is best known for his tone poems and operas. His early compositions were very conservative, as his father brought him up studying Haydn and Mozart, and was very controlling of his son's compositions. He later studied briefly at the University of Munich before visiting Dresden and Berlin. It was during this time that Strauss began to make a name for himself. In his lifetime, Strauss wrote over 200 lieder. In 1885, his first year of independence from his family, he wrote his opus 10 songs, which includes *Allerseeelen*. A three-year lull after 1891 was broken when he wrote his opus 27 songs, including *Morgen*, which was written in celebration of his marriage to Pauline.

Vissi d'arte

Tosca, one of Puccini's most famed operas, was premiered at the Teatro Constanzi in Rome in 1900. Composed to a libretto by Giuseppe Giacosa and Luigi Illica, the opera is about Floria Tosca, a famed opera singer, her lover Mario Cavaradossi, a painter, and Scarpia, the chief of police.

The story of *Rinaldo* is not unique to opera. The story first appeared in 1633 in the pastoral opera *Erminia sul Giordano* by Michelangelo Rossi. It is based on Tasso's *Gerusalemme liberata*, which can also be found in works by Gluck and Lully, among others. The story takes place during the First Crusades, during the siege on Jerusalem. Goffredo, who has a daughter named Almirena, leads the Christian army. Another of the knights is named Rinaldo, who is in love with Almirena. Armida, queen of Damascus and formidable sorceress, supports King Argante, the ruler of Jerusalem. Armida abducts Almirena, and Rinaldo sets off to find her.

Almirena sings the aria *Lascia ch'io pianga* while Armida is holding her captive. She is lamenting her cruel fate, as Armida refuses to release her, despite the pleas of Argante, who has also fallen in love with her.

Oroveso, the head of the Druids, instructs the other Druids to watch for the first sight of the new moon and then to signal with three strokes on the bronze shield of Irminsul, the start of the sacred rite over which Norma will preside. The Druids call on Irminsul to inspire Norma with hatred for the Romans. After the Druids leave, Pollione and Flavio enter. Pollione once loved Norma, but now loves the priestess Adalgisa, and says that he is not afraid of Norma's anger. He is interrupted by the gongs and cries of the Druids saying that the moon has risen and all profaners of the sacred grove must be gone.

The Druids file into the grove with Norma, who sings *Casta diva*, praying to the chaste goddess of the moon for peace for the present, and when the time comes to shed Roman blood, she herself would lead the revolt. The Druids demand that the first victim should be Pollione, and Norma realizes that she could not kill him herself. After the Druids leave the grove, Adalgisa laments her weakness in succumbing to Pollione. He returns to find her in tears, and she at first tells him that she has overcome her love for him, but he convinces her to flee to Rome with her and to denounce her vows.

Adalgisa goes to Norma for counsel and tells of her love affair. Norma, remembering her own affair, sympathetically agrees to release Adalgisa from her vows, and then asks her who her lover is. At that moment, Pollione enters, and Norma tells Adalgisa about how Pollione betrayed her. Adalgisa then refuses to go with Pollione.

Later, in Norma's dwelling, clutching a dagger, she looks at her two sleeping children and decides that killing them in their sleep would be better than the fate they would endure alive. She moves to kill them, then stops, and summons Adalgisa. She proposes that Adalgisa marry Pollione and go to Rome, on the condition that she take her two children and care for them. Adalgisa refuses, saying she'd only go to speak with Pollione to try and convince him to return to Norma. Norma hopes for his repentance, but

Program Notes (cont.)

hears that he is planning to abduct Adalgisa from the temple. Norma rushes to the altar and strikes the shield of Irminsul three times, signaling war. When Oroveso demands to know why Norma did not complete the sacrificial rite, she tells him that the victim is ready. One of the Druids brings in the man who they found in the cloister, Pollione. Norma offers him his life if he refuses Adalgisa, but he refuses, and Norma tells him she will kill him and their children and punish Adalgisa for his refusal.

Norma summons the Druids back and says that a guilty priestess must die on the sacrificial pyre. When Oroveso and the Druids demand to know who it is, she says, "It is I." They are first reluctant to believe Norma's confession, but when Pollione realizes his love for her from her act of courage, they accept the truth. Norma begs her father (Oroveso) to spare her children and look after them after she is gone. He at first refuses, but then agrees to her final wish as she and Pollione are led to the sacrificial pyre.

The opera begins inside the church of St Andrea della Valle. The fugitive Angelotti rushes in and hides in a family chapel. The sacristan enters, grudgingly carrying a bundle of paintbrushes that belong to Cavaradossi, who has come to put the finishing touches on his portrait of the Magdalen. After the sacristan leaves, Angelotti comes out of his hiding place and is recognized by Cavaradossi, who locks the church doors. Angelotti tells him that he has just escaped from being held by Scarpia.

Cavaradossi and Angelotti plan his escape, but the sacristan enters with news of Napoleon's defeat at Marengo (which turns out to be false). Amid the tumult of the joyous crowd, Scarpia and the other police agents enter, looking for signs of Angelotti's presence. They find a key, a basket empty of food which Cavaradossi, the sacristan tells him, left untouched, and a fan belonging to the Marchesa Attavanti, Angelotti's sister. Tosca returns, and Scarpia uses the fan to spark Tosca's jealousy. She hurries to Cavaradossi's villa to surprise the guilty pair, and Scarpia orders her to be followed.

While Scarpia dines alone, one of the police agents comes in to tell him of their fruitless search for signs of Angelotti at Cavaradossi's villa. His anger is placated when they tell him that Cavaradossi has been arrested and taken to the palace. Scarpia goes to interrogate Cavaradossi in front of a judge, and when Cavaradossi denies any knowledge of Angelotti, Scarpia orders him to be tortured. He then interrogates Tosca, who also denies any knowledge of Angelotti, but when she hears Cavaradossi's screams, she mentions the well in the garden. Scarpia suspends the torture, but when Cavaradossi hears of Tosca's betrayal, he curses her weakness.

Cavaradossi escapes, only to be caught by Scarpia and sentenced to be shot at dawn. Scarpia promises to set Cavaradossi free if Tosca yields to his embraces. A police agent comes in to tell Scarpia of Angelotti's suicide. Tosca accepts his terms, then he bids the agent to set up a mock-execution for Cavaradossi. Tosca insists that Scarpia write her and Cavaradossi a safe-conduct, and while he is writing, she sees a knife lying by his hand. No sooner has he finished writing than she stabs him with the knife and kills him. Before leaving with the safe-conduct, she places candles at his head and feet and a crucifix on his chest. At the execution, Cavaradossi requests a pen and paper to write a goodbye letter to Tosca. Tosca arrives, and shows Cavaradossi the safe-conduct, and tells him how she got it and how she repaid Scarpia. He is delighted to hear that, and goes forth for the mock-execution. However, the rifles are loaded, and Tosca watches as her lover is shot. The police agents have heard about Scarpia's death, and are calling for Tosca's blood. She climbs up onto the battlements and sings Vissi d'arte, asking God why she was rewarded such a cruel fate, and then jumps to her death.

Acknowledgements

I would like to thank all the people that have been instrumental in helping me put on this recital. First, I'd like to thank Dr. Michelle Vought for helping me over the past year and a half on my musical journey. Thank you for teaching me so much and for your abundant patience! Secondly, I'd like to thank Connie Albert, my voice teacher from Green Bay. Connie, without your guidance and fantastic teaching, I would not have made it to where I am today. Thank you for giving me such a great start. I would also like to thank my family and friends for always being supportive of my goals. Mom and Dad, thanks for all your help and understanding over the last two years, and for my entire life! Randy and Chris, thanks for putting up with your crazy sister. To Faye Bartley, thank you so much for being my collaborator on my musical journey. You are an amazingly talented and special woman, and I could not have done any of this without you. Thank you to the staff in our music offices, especially Mona and Pam for helping me arrange everything that needed to happen for this recital. Last, but not least, I would like to thank everyone here today. Music is nothing unless I have people to share it with.